

## PART 1—INTERPRETATION

Attempt all of Part 1. You should spend approximately 1 hour on this part of the paper, including reading time. There are TWO passages and questions.

Read both passages carefully and then answer all the questions which follow on page four. Use your own words whenever possible and particularly when you are instructed to do so. The number of marks attached to each question will give some indication of the kind of answer required.

It is important that you read both passages before you attempt to answer any of the questions.

Passage 1 is taken from film critic Leslie Halliwell's *The Dead That Walk*, his lively history of horror films. Passage 2 is part of a short story by Edgar Allan Poe (1809–1849), a famous American writer of horror fiction.

### PASSAGE 1

#### THE MENACE OF THE MUMMY

Boris Karloff once made some wise remarks about horror movies:

5 “Horror” means something revolting. Anybody can show you a pailful of innards. But the object of the roles I played is not to turn your stomach, but merely to make your hair stand on end. The descriptive word should have been “terror”. They are bogey stories, that’s all. Bogey stories with the same appeal as thrilling ghost stories or fantastic  
10 fairy tales that entertain and enthrall children in spite of being absurd.

Certainly Karloff himself brought sympathy, even tragic stature, to his mad doctors and monsters; viewers were shocked by their plight and relieved when their suffering was over. But  
15 he was set his most difficult task when Universal in 1932 decided to film *The Mummy*. A living 4000-year-old mummy, all earth mould and dirty bandages, is a pretty  
20 loathsome concept, not a creature which even the most ardent horror fan can readily take to his heart.

Yet the fascination felt by frequent filmgoers for the details of Ancient Egyptian funeral practices is the fulfilment of immemorial fantasies which still linger, however much  
25 sophisticated twentieth-century people, reading about how the Egyptians buried their dead 4000 years ago, may smile at the pious beliefs involved. Not only the dead person’s belongings but the body itself had to be preserved in the tomb for use in the after-life; though what use it could be is difficult to  
30 imagine, since the preservation process involved the removal of most of the essential organs.

The remains were then anointed with soda and spices, the organs were separately wrapped, replaced within the body cavity, and the whole  
40 was wound from head to toe in fine linen bandages. The rich and powerful dead had at least three coffins, one inside the other, and the outermost one sometimes of stone. The complete package was then reverently placed  
45 in a secret rock chamber, and food and drink were left for the soul of the departed. Pharaohs were protected in enormous specially erected

tombs called pyramids, the work of whole armies of slaves. There were trick entrances, passages leading to dead ends, booby traps, and guards constantly on duty, all to fend off tomb  
50 thieves. Yet every precaution was largely in vain. Over the centuries all known tombs were plundered with the exception of that of Tutankhamun. When his relics were  
55 discovered in 1922, they sparked off a world-wide interest in Egyptology, which Hollywood could not be expected to ignore.

The mummy films were never a major cycle—women generally hated them—but they certainly scared the pants off plenty of boys of my generation—boys who had usually defied the Adults Only rule to huddle in a seat near the front and shudder as the ominous music grew  
60 louder, and louder, and louder. The myth which Hollywood had developed for them naturally added a few elements to the known facts. In these films, by incantation or by the imbibing of a rare fluid, the half-preserved  
65 shell of a 4000-year-old man was able to stagger to its feet and take violent revenge on all those who (a) plundered his tomb, (b) buried him alive, or (c) deprived him of his sweetheart. An element of reincarnation usually crept in, with  
70 the mummy seeing in a modern young woman the soul of his ancient love and wanting to carry her back with him into eternity. (This was entirely out of place historically, since reincarnation was not among the many curious  
75 beliefs of the Egyptians.) And although the mummy invariably moved as stiffly as the Tin Man before Dorothy found the oil can, no small-part actor was ever found who could move fast enough to get out of the way of this  
80 foul accumulation of rotten bandages, its one good outstretched arm ending in a clawlike fist.

Nearly a hundred years before the discovery of Tutankhamun there had been stories about mummies, inspired no doubt by the many  
90 Egyptian expeditions which brought back specimens to fill glass cases in eager museums around the world. Few will remember that Edgar Allan Poe wrote a mummy story, but he did . . .